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## MAC Newsletter (Vol. 38, No. 2)

Midwest Archives Conference

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## MAC Membership Renewal Time Approaching

Keep an eye out for E-mail reminders this fall about renewing your MAC membership. Only individual voting members whose renewals are postmarked by January 31 will be able to vote in the MAC spring election.

## Fall Symposium on User Studies

Have you ever wanted to see your archival program through the eyes of its users? Have you wondered how the experience of using your repository compares to other research experiences? While we might wish for *Twilight Zone* moments in which we archivists could insert ourselves into our researchers' consciousness, the 2010 Fall Symposium, October 21–23, in Dayton, offers a more feasible alternative: affordable and accessible training in conducting user-based archival evaluation.

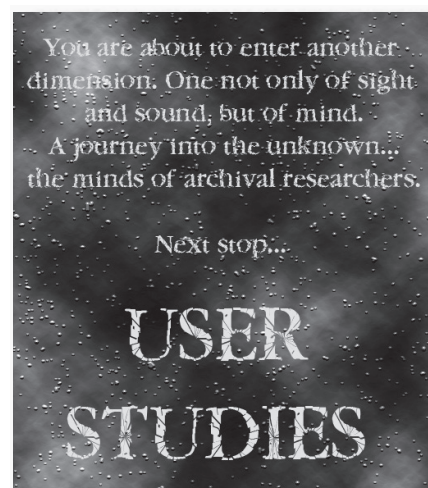
The symposium on user studies offers you the opportunity to learn how to create user studies and interpret the findings in order to improve your archives program. Through formal presentations, small group discussions, and hands-on activities, you will develop an understanding of the fundamental theories and the practical skills necessary for successful implementation of archival user studies. The symposium will examine the role of user studies in nurturing and sustaining an archival program and explain the “nuts and bolts” of conducting user studies.

Befitting a symposium on user studies, participants will be asked to complete a pre-symposium survey. The Web-based survey will be sent to registrants via SurveyMonkey and will request information regarding experiences with user-based evaluation and expectations for this symposium. The speakers will tailor their presentations as necessary based on the survey results.

Furthermore, the surveys will be used to gather participants into small working groups during the symposium. The groups will be formed based on what you most want to learn from your users or what you want to know about your users. Are you interested in evaluating your instruction programs? Or the usability of your finding aids? Perhaps you are planning a remodel and want to learn about the functionality of your physical space. What about the quality of your reference services? Or are there specific groups of users, such as genealogists or undergraduates, on whose needs you would like to focus? These and other topics are all possibilities for the user study you create in your small group.

Participants will come away with a strong understanding of the benefits and practicalities of user studies, a variety of methodologies to employ, and

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October 2010

Dear MACers,

We now have reached the end of the summer, and since I am on an academic calendar, I always feel as though the year starts in September. Students come back, people return to work, and the days become shorter and crisper. I always have thought there is no better place to be in the autumn than the Midwest. But this time of year also brings the sense of endings, and as I am more than half way through my term, I already am trying to figure out what I need to finish up and bring to a close for your next president.

In many ways, this will drive the next Council meeting, to be held in Dayton immediately prior to the symposium. At that meeting, Council will examine a number of issues as well as receiving the report of the Task Force on Education. The results from the survey are back, and we had an amazing response rate of 44 percent! Thanks to everyone who participated—we need this input. MAC has resources, and one of Council's decisions will be where to focus these resources.

No one ever likes to hear the word strategic planning, but Council will be doing some strategizing at the meeting. In 2006, MAC President Elisabeth Wittman oversaw a strategic planning session, and I went back to look through the report (now available on the MAC Web site under reports) that was printed in the *MAC Newsletter*. Thankfully, MAC has completed a lot of the projects and goals that were listed. But now it is time to consider where we want to go in the next 5–10 years, and Council will be discussing that in depth. If there is anything you think should be considered, please let me know at [tzanish@iastate.edu](mailto:tzanish@iastate.edu)

I hope to see many of you at the symposium—not only is it an educational experience (\$100 for the opportunity to hear from Rick Pifer, Chris Prom, Ciaran Trace, and Beth Yakel), but there are many things to do and see around the Dayton and Wright State area. The Wright Patterson Air Force Base Museum, the village of Yellow Springs, and Clifton Mill are all just minutes away. And finally, the best reason to come to a MAC meeting or symposium—the opportunity to network and share with your archival colleagues!

Warm regards,



Tanya Zanish-Belcher  
President, Midwest Archives Conference

## MAC News—Adriana Cuervo, Assistant Editor, University of Illinois at Urbana-Champaign

### Fall Symposium On User Studies

(Continued from page 1)

a user study to implement at home. The speakers and facilitators will have plenty of time to listen and respond to your questions so that you can return to your repository ready to gather information from your users. Your small group also will have plenty of time to work together. You will meet during lunch on Friday to get acquainted and have some time at the end of the day to discuss your user study. The bulk of Saturday morning will be spent creating the user study and discussing the process.

Registration fees are \$100 for MAC members, \$150 for nonmembers, and \$20 for students.

The Dayton/Beavercreek area is easily accessible to the entire MAC region by car, plane, or bus. For additional travel information, please see the MAC Web site at <http://www.midwestarchives.org/>. The Hilton Garden Inn is centrally located across from the Fairfield Commons Mall and within two miles of the Nutter Center. A shuttle will run the short distance from the hotel to the Nutter Center, <http://www.nuttercenter.com/>. The Symposium Organizing Committee looks forward to seeing you in Dayton! If you have questions about local arrangements contact Shari Christy at [mac.vendor@zoomtown.com](mailto:mac.vendor@zoomtown.com), and for program questions contact Colleen McFarland at [ColleenM@MennoniteUSA.org](mailto:ColleenM@MennoniteUSA.org).

### Editor Needed for MAC Newsletter

The MAC Newsletter is looking for a new editor. The position is for a two-year term, renewable once. The editor works with the assistant editors and MAC officers to coordinate content for the quarterly newsletter and works closely with the MAC copyeditor. Candidates should have strong writing skills, the ability to work under deadlines, a love of red pens, and a willingness to fully embrace their inner grammar geek. The position starts with the July 2011 issue (production starts in May); the ideal candidate will be available to apprentice for the April 2011 issue (production starts in February). To submit your name for consideration or for more information, please contact Kathy Koch at [kkoch@aana.com](mailto:kkoch@aana.com).

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## **Join Us at the Headwaters of History: MAC Comes to St. Paul**

It's not too early to mark your calendars and make your plans to attend the MAC 2011 Annual Meeting on April 28–30, 2011, in St. Paul, Minnesota. The theme “Headwaters of History” has been chosen for the meeting to highlight not only the mighty Mississippi River (which boasts 26 miles of shoreline in the city), but also the commitment our city's academic, historical, cultural, corporate, and civic institutions have made to preserving history.

Getting to St. Paul is easy by whatever mode of transportation you choose—car, train, bus, plane, or boat. The conference will be located at the Crowne Plaza Hotel Riverfront in downtown St. Paul where special conference room rates of \$129–\$149 per night will be offered. Situated atop the bluffs of the Mississippi River, the hotel is within walking distance to numerous restaurants, theaters, and cultural attractions including the world renowned Science Museum of Minnesota, the Minnesota History Center, the Children's Museum, and the State Capitol. You'll have plenty of options for experiencing the city just outside your door.

The Local Arrangements Committee (LAC) is incredibly excited to present Friday night's reception at the Wabasha Street Caves. This unique setting will give you a chance to delve into St. Paul's underground past. Mined into the sandstone bluffs that line the riverside around St. Paul, the event hall dates back to the 1840s and has a notorious history as a former speakeasy and gangster nightclub. Mingle with your colleagues and take a guided tour through the depths of the caves to learn more about its infamous history.

The Program Committee has assembled an interesting, thought-provoking, and motivating program, featuring a wide variety of sessions and workshops proposed by MAC members. One of the program highlights is Journalism Professor Mark Neuzil's plenary address, focusing on the environmental history of the Mississippi River. Also



*River view of the Science Museum of Minnesota in downtown St. Paul. Courtesy of the Saint Paul Convention and Visitors Bureau.*

back by popular demand are the student poster sessions featuring presentations on cutting-edge research by students and recent graduates.

Not sure how to make your way through the conference or how to meet other interesting MAC members? A brand new program might be what you need! New members and first-time meeting attendees are encouraged to take advantage of a pilot “navigator” program sponsored by the LAC. Participants in the program will be matched with an experienced MAC member who will assist them in navigating the conference, meeting other members, and learning more about the organization. Look for more information coming soon, including a contest to help name our pilot program.

For up-to-date information on educational workshops, tours, and other meeting details, check out MAC's Web site and Facebook page, as well as the LAC's conference blog (<http://2011mac.wordpress.com>) and Twitter feed (@maclac). We can't wait to see you in April as we navigate the “Headwaters of History!”

## Thank You, MAC

*By Virginia Corvid, 2010 recipient of the Louisa Bowen Memorial Scholarship for Graduate Students in Archival Administration*

In her book, *Why History Matters*, Gerda Lerner explores the role historical narrative plays in the maintenance of societal power structures. She suggests that revision of historical narratives to include perspectives of traditionally excluded and disempowered groups not only can empower individuals but also help heal societies from the traumas of historical oppression. My own experiences of inspiration and self-reflection gained during historical research of marginalized groups have confirmed to me the insight of Lerner's analysis. Discovering women's history generated a shift in my worldview from one of alienation and despair to one of connectivity, hope, and personal awareness.

I chose to pursue an archival career because archivists play a key role in this process of historical recovery: they preserve and provide access to records which form the basis of historical narratives. Archivists, therefore, can facilitate the collection and use of records which present diverse historical views, ultimately empowering individuals and communities through access to and acknowledgment of their past. My professional goal is to engage archival practice in this transformative way in order to preserve and promote access to women's and feminist history. In developing this professional path, I take inspiration from user groups as well as archivists. Historians such as Gerda Lerner who expanded historiographical practice, archivists such as Margaret Grierson who developed collections, and the many cultural workers such as Toni Morrison who utilize historical perspectives to promote greater understanding and equality all offer me guidance.

I want to design programs to promote access to and awareness of women's history archival materials as well as implement projects to document the third-wave of American

feminism, girls, working-class women, women of color, queer women, and women immigrants. I see these intersecting collection development areas as most in need of further documentation, and I intend to approach them with strategies of outreach and collaboration that incorporate digital technologies.



Receiving the 2010 Louisa Bowen Memorial Scholarship for Graduate Students in Archival Administration has supported my pursuit of these professional goals in multiple ways. It has helped fund my attendance at the 2010 MAC and the SAA conferences where I made valuable connections with other professionals and presented a poster on documenting feminist space. Additionally, the award helped me strike a balance between paid work in the Wisconsin Historical Society's digital labs and independent projects such as developing an on-line guide to archival women's history research for the University of Wisconsin's Office of Women's Studies Librarianship.

More important than the economic support, however, I have found the professional support and affirmation of my approach to archival practice that the award represented invaluable. Focus on professional collaboration, community engagement, and digital technologies will continue to structure my approach to women's history archival work.

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## Thank You, MAC

*By Yung Hua Nancy Ng Tam, 2010 recipient of the Archie Motley Memorial Scholarship for Minority Students*

Hello fellow MAC members! I am honored to be among your new members and a part of the growing list of archives students that MAC has supported through its Archie Motley Memorial Scholarship for Minority Students.

I first was introduced to archival work two years ago when I became the successful candidate for the linked position of graduate scholar in Asian/Pacific American (A/PA) Archives and masters student in the archives and public history program at NYU. My employers, the Asian/Pacific/American (A/P/A) Institute and the Tamiment Library & Robert F. Wagner Labor Archives, were partner institutions embarking on A/PA archives-building initiatives—some of the first seeking to systematically preserve New York Asian/Pacific American history. The main project that I worked on was a Metropolitan New York Library Council-funded Documentary Heritage Project aimed at surveying archival collections documenting Asian/Pacific American communities in the New York Metropolitan area. Over the course of two years, my colleagues and I visited the homes, offices, and storage spaces of almost eighty A/PA community groups and individuals and worked with them to describe their records. From this work, we were able to map the kinds of records that have been and are being kept and were able to share this information about available documentation and promote its use to interested researchers through our project Web site: [http://dlibdev.nyu.edu/tamimentapa/?q=collections\\_list](http://dlibdev.nyu.edu/tamimentapa/?q=collections_list). We also were able to develop relationships with our survey contacts that facilitated the donation of several important A/PA collections to NYU's archives.

In addition to the archives survey project, I have had the opportunity to work on several other projects in my capacity as graduate scholar. I worked extensively with the papers of Japanese American activist George Yuzawa, processing the collection and curating an exhibit that opened during an event inviting community members into the archives to celebrate his life and the donation of his papers to the

Tamiment Library & Robert F. Wagner Labor Archives. I also managed the files of the A/P/A Institute's various archives-collecting initiatives, creating and maintaining an organizational system that kept track of donations to help build a centralized archive of disbanded A/PA organizations.



During my summers I was able to gain further processing experience through jobs at the Tamiment Library & Robert F. Wagner Labor Archives working with collections of various media such as the Actor's Fund Photographs and the Communist Party audio and manuscript collections. During my first year, I briefly volunteered with the Museum of Chinese in America (MOCA), helping to research copyright ownership and locate objects MOCA planned to display in its permanent collection. During my second year, I volunteered at the Asian American Arts Centre, a Chinatown-based non-profit where I assisted its archivists in researching A/PA history for eventual inclusion in its artists digital archive Web site. Throughout my two years,

I have had the opportunity to supplement my education further through conducting presentations at and attending various professional conferences and workshops in copyright policy, digital archiving, public history, and Asian American studies. Many of these opportunities were either high cost or low-paying, and I am thankful to the various people and organizations such as MAC who have made such a great education and learning experience in the heart of New York's A/PA community possible for me. THANK YOU!

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## Thank You, MAC

*By Angela Manella, 2010 recipient of the Emeritus Scholarship for First-Time MAC Meeting Attendees*

As a lone arranger, developing and drawing upon a strong professional network is crucial to my success. I recently was hired as the first institutional archivist for the Cuyahoga Community College (Tri-C). I am working for a records manager and assisting with records management duties in addition to building an archives program from the ground up. In my previous position, I had the benefit of working with archivists, librarians, and history curators. Although I relish the challenge, my new situation requires me to look beyond my coworkers for archival assistance on a far more regular basis. While I look forward to developing my participation in local records management activities, I was very excited to be able to attend my first MAC conference, thanks to the assistance of the MAC Emeritus Scholarship, for a more formal, archives-focused professional development opportunity.

I began working in my college's archives as an undergrad and developed an awareness of the role archives play

in framing an institutional narrative. I also have a background as an ESL teacher with Literacy\*AmeriCorps due to my interest in service and experiential learning, and I look forward to providing these kinds of opportunities for Tri-C students.

I very much appreciated the opportunity to attend the 2010 Annual Meeting in Chicago. I attended a variety of sessions, including digitization and oral history. I also had the opportunity to draw on MAC conference sessions and materials from regional practitioners, and in small ways, share my perspective as a community college archivist. Tri-C's will be one of very few community college archives in the country. Despite the fact that community colleges serve a majority of higher education students and employ the majority of academics, we are rather underrepresented and undervalued in public discourse.



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## Thank You, MAC

*By Susan Gehr, 2010 recipient of the Archie Motley Memorial Scholarship for Minority Students*

I am very delighted that MAC awarded me the Archie Motley Memorial Scholarship for Minority Students. I deeply appreciate MAC's efforts to promote diversity in the archives profession, and I also am very honored to receive a scholarship named after a champion of the representation of all people in the archival record and of small archives. My interest in archives began in 1992 as I was learning my ancestral Karuk language. To meet the goals of language documentation and revitalization, my tribe produces a variety of unique and irreplaceable language learning materials, including a dictionary of the Karuk language that I copublished with linguist William Bright, a video pronunciation guide, and the electronic transcriptions of the unpublished field notes of John Peabody Harrington. Over the years, Karuk people have recorded many hours of speech of fluent elders.

In the course of reviving our language, I became concerned about the care and preservation of the materials we were making. While attending training on endangered language documentation at the Max Planck Institute of Psycholinguistics in the Netherlands, I observed that part of the workflow of the linguist was to deposit their work with an archive. This led me to the idea my concerns for Karuk tribal language materials could be addressed through archival studies. Looking back in my fifteen years of work so far with the Karuk Tribe, I now see that all the departments in my tribe and other tribes in northwestern California have information needs that

could be addressed by someone who has understanding both of tribes and the archival profession.

Now in my second year of the Masters in Library and Information Sciences program at San José State University, I am looking forward to starting the archives specialization coursework this fall. This summer I finished my first archives internship with Humboldt State University, processing a small collection of materials donated by Dr. Thomas Buckley, anthropologist and author of *Standing Ground: Yurok Indian Spirituality 1850–1990*.



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I deeply appreciate MAC's efforts to promote diversity in the archives profession, and I also am very honored to receive a scholarship named after a champion of the representation of all people in the archival record and of small archives.

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The Archie Motley Memorial Scholarship will allow me to focus on my studies for this year and to take on another tribal-specific archives internship. I also plan to attend the 2011 Annual Meeting in St. Paul. In closing, I again give my sincere thanks for selecting me for the Archie Motley Scholarship.

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## Between-Meeting Council Actions

Council approved the following motion via E-mail on June 24:

Approve the three recommendations from the Proofreading Committee report of June 8:

1) Armgard Haken be hired on an interim basis while a new ongoing copyeditor is found

2) A wide search be conducted for an ongoing copyeditor

3) The future copyeditor be contracted on a one year basis requiring annual renewal.

Council approved the following motion via E-mail on August 2:

Approve the revised (July 19) version of the MAC Web site retention schedule.

## **Nominate a MACer for the Distinguished Service Award**

Please take a moment to think of all the people you know who quietly have been contributing their time and talents to MAC. The people that again and again offer to serve on committees, are ready to fill in for a workshop or chair a session at the last minute, will happily work at the registration table when they are just walking by and you've had someone cancel, can whip up a quick article for the newsletter when you need to fill that last quarter page, and so on.

Now take a few minutes to put into words why at least one of those people should be recognized by their fellow MACers and submit that description as a MAC Distinguished Service Award nomination on the form found on the MAC Web site. The award was created to recognize individuals who have made a significant contribution to MAC, particularly the unsung heroes—the individuals who give generously of their time and talent with little or no formal recognition.

MAC has given three of these awards since its inception: to Marion Matters in 2000, to Mona Wei in 2002, and to Janet Olson in 2010. Marion served on numerous committees, panels, and program sessions, but is best remembered as the creative leader, chief writer, and lead performer in the four critically acclaimed versions of *Raiders of the Lost Archives*—the marvelously funny, silly, and satirical revues of the archival profession. Mona served on every Chicago Local Arrangements Committee up to that time; for more than 20 years she had stuffed registration packets, helped at the registration desks, led restaurant tours, and did anything else asked of her to make the meetings a huge success. Janet's contributions were many, from ensuring the success of MAC's Chicago meetings to revitalizing the Chicago Area Archivists to mentoring new archivists, and many more.

It is time to give this award again, and it would be wonderful to see it given each year. There are many, many people who qualify and deserve this recognition. Please take the time to think about your friends and colleagues and honor one of them with a nomination. For more information and guidelines, please contact Steve McShane at [smcshane@iun.edu](mailto:smcshane@iun.edu).

## **Seeking Nominations for MAC Presidents' Award**

The MAC Presidents' Award was established in 1986 as a means for MAC to recognize significant contributions to the archival profession by individuals, institutions, and organizations not directly involved in archival work but knowledgeable about its purpose and value. Recipients are chosen by a committee comprising the three most recent past presidents of MAC from nominations submitted by committees in each of the 13 states in the MAC region. At the state level, nominations may be made by contacting the state chair or through solicitation of nominations by the chair or members of the state committee. Each state committee may put forward only one nomination per year. As many as three awards may be presented each year. Recipients are invited to attend the members' meeting held at MAC's annual meeting to receive their certificates.

If you would like to nominate someone, please complete the nomination form on the MAC Web site, and address it to the appropriate state chair. Full contact information for the state chairs can be found on the MAC Web site, under MAC Presidents' Award. For additional information about the award and guidelines, please contact Steve McShane, Presidents' Award Committee chair.



### **Deadlines for MAC Newsletters:**

**January issue: November 10**

**April issue: February 10**

**July issue: May 10**

**October issue: August 10**

### **Send items to:**

**Kathy Koch  
MAC Newsletter Editor**

**American Association of  
Nurse Anesthetists  
222 South Prospect Avenue  
Park Ridge, IL 60068-4037**

**847-655-1106**

**[kkoch@aana.com](mailto:kkoch@aana.com)**

## New SAA Fellows

Four MAC members recently were honored for outstanding contributions to the archives profession by being named Society of American Archivists (SAA) fellows at SAA's annual meeting in Washington, D.C. **David Haury** is the Pennsylvania state archivist. During 10 years at Bethel College in Kansas, he moved from assistant archivist to directorships of the college's research library and the archives of the General Conference of the Mennonite Church. He followed with 15 years at the Kansas State Historical Society, first as assistant, then associate director. In 2004, Haury became the director of the Bureau of Archives and History and state archivist for the Pennsylvania Historical and Museum Commission. Haury has proven leadership not only in SAA but also the Council of State Archivists and MAC. His contributions as a scholar include books and articles on the history of Mennonite faith and community; his extensive experience as an editor includes several books, a large number of Mennonite periodicals, *Archival Issues*, and the *MAC Newsletter*. Haury also was involved in the SAA publications program for a decade.

**Chris Prom** is assistant university archivist and associate professor of library administration at the University of Illinois at Urbana-Champaign. One of his nominators said: "Prom represents the best of the archives profession—he is a pragmatist practitioner . . . a scholar who grounds his research on efforts to make archives work more efficient, more forward-looking, and more practical . . . and an effective collaborator, both within the profession and in helping to bridge the gap between archivists and librarians." Prom is the co-director of the ARCHON project. During the 2009–2010 year, he was Fulbright Distinguished Scholar at the University of Dundee (Scotland), where he conducted the Practical E-Records project, seeking to develop cost-effective approaches to identifying, preserving, and providing access to born digital records. Prom has demonstrated extraordinary commitment to the archives profession through service on a variety of committees in SAA and MAC, ranging from technical standards to editorial boards. He further has committed himself regularly to publishing his work so that others may benefit.

**Scott Schwartz** is archivist for music and fine arts and adjunct professor at the University of Illinois

at Urbana-Champaign. As one of his nominator's noted: "Scott represents the best of an archivist, always finding ways to increase awareness of what an archives is and what it can offer to the public and to generate enthusiasm for archives as a profession." His transformation of the Sousa Archives into a vibrant Center for American Music has been recognized by the more than 15 awards and grants he has received. In 2004, Schwartz convinced the United States Senate to declare November as American Music Month. His contributions to the field are many: as a principal developer of the award-winning ARCHON software; as technological coordinator for a variety of programs at the Smithsonian Institution, including the Ivory Soap Advertising Digital Image Library and the Scurlock Photograph Collection Image Library; and through publishing of articles in the professional literature and presentations at archives workshops. Prior to joining the University of Illinois in 2003, Schwartz worked for 10 years as archivist at the Smithsonian Institution's National Museum of American History and as technical archives specialist at East Tennessee State University.

**Becky Haglund Tousey** is archives senior manager at Kraft Foods, Inc., where she runs a global corporate archives program with repositories and staff in several countries. She has gained the respect and support of Kraft Foods management, as well as of her archival colleagues, for her outstanding professional standards and execution. Tousey has shared her knowledge and best practices around the world, by presenting at conferences in North America and Europe. As one of her nominators noted, "Becky's management of Kraft's archives has served as a beacon of excellence and adaptation." Tousey is well-known for advancing the goals and activities of regional, national, and international archival associations through her exemplary service in numerous positions, including terms on SAA and MAC councils, as cochair of SAA's Program Committee and Host Committee, and as secretary of the International Council on Archives Section for Business and Labour Archives. Less well-known are her frequent unsung volunteer activities, such as the 15 years she spent leading teams of ballot counters for SAA elections. Her nominators spoke frequently of her intelligence, commitment to the profession, kindness, hard work, and modesty.

## MAC EMERITUS MEMBERS

Mary Ann Bamberger,  
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Patricia Bartkowski,  
Wayne State University  
Roland Baumann,  
Oberlin College  
J. Joe Bauxar,  
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Dale C. Mayer,  
Herbert Hoover Presidential Library  
Dione Miles,\*  
Wayne State University  
Archie Motley,\*  
Chicago Historical Society  
Margaret Cross Norton,\*  
Illinois State Archives  
Marguerite Edith Jenison Pease,  
Illinois Historical Survey  
Sister Joesetta Phoenix,\*  
BVM, Mundelein College  
Nancy C. Prewitt,  
University of Missouri–Columbia  
Mary Janzen Quinn,  
Newberry Library  
Patrick Quinn,  
Northwestern University  
Florence Stewart,\*  
Northwestern University  
Joanne Strandberg,  
State Historical Society of Wisconsin  
Joseph Svoboda,\*  
University of Nebraska  
Nancy Turner,  
Ball State University  
\*deceased





## Vice President's Column: MAC Meetings Update

*Mark Shelstad, Vice President, Midwest Archives Conference*

MAC has a full slate of upcoming meetings and symposia. These engaging meetings are brought to the MAC membership through the work of the Program, Local Arrangements, and Symposium Committees. If you'd like to bring MAC to your neighborhood, or have ideas for a symposium topic, feel free to contact me at mark.shelstad@utsa.edu. Proposals are welcome for the 2012 Fall Symposium and the 2013 Annual Meeting.

### **Dayton, Ohio, October 22–23, 2010**

Symposium Organizing Committee Coordinators Rosemary Pleva Flynn, Colleen McFarland, and Shari Christi have assembled an innovative symposium that focuses on user studies. The symposium will examine the role of user studies in nurturing and sustaining an archival program and explain the nuts and bolts of conducting user studies, including the opportunity to create a customized user study for your repository. The presenters and facilitators include Rick Pifer, Chris Prom, Ciaran Trace, and Beth Yakel, who will explore how to gather the data needed to make informed decisions based on the priorities and needs of your users. The symposium will be held at the Wright State University Ervin J. Nutter Center, one of Dayton's premier conference facilities. The Nutter Center is a short distance from the Hilton Garden Inn, Dayton Beavercreek, and other attractions.

### **St. Paul, Minnesota, April 28–30, 2011**

Dr. Mark Neuzil, faculty member at the University of St. Thomas, will be the meeting's plenary speaker. Neuzil is coauthor of *Views on the Mississippi: The Photographs of Henry Peter Bosse*, and he also has written on other aspects of environmental history. The conference hotel will be the Crowne Plaza St. Paul River Front Hotel, which is within walking distance of some of St. Paul's best attractions including the Science Museum of Minnesota, the Ordway Center for the Performing Arts, and the Landmark Center. The reception will be held at the Wabasha Street Caves, once used as a speakeasy/dance club for gangsters in the 1930s. The Program Committee, cochaired by Alison Stankrauff and Lynn Smith, has begun putting together the meeting program, which is focusing on the theme of "Headwaters of History."

### **Sioux City, Iowa, October 2011**

MAC will be heading to western Iowa for its 2011 symposium, which will focus on the preservation of magnetic media. The Symposium Organizing Committee of Lisa Carter, Paul Eisloeffel, and David McCartney are exploring such topics as preservation issues, format obsolescence, collections management, description, use, and options for reformatting. Negotiations are being finalized with the site hotel—a short walk away from Sioux City's historic Fourth Street District, which has a variety of dining and specialty shops.

### **Grand Rapids, Michigan, April 19–21, 2012**

The 2012 Annual Meeting will be held at the Amway Grand Plaza Hotel, situated near the Grand River in downtown Grand Rapids and located near the brand new Grand Rapids Art Museum and many other cultural attractions. The reception will be hosted by the Gerald R. Ford Presidential Museum. Rachel Vagts and Elizabeth Myers have been appointed program cochaairs and recently began assembling the Program Committee.



### **Upcoming MAC Meeting Sites and Dates**

#### **Fall Symposium, 2010**

**Dayton, Ohio**

October 22–23, 2010

#### **Annual Meeting, 2011**

**St. Paul, Minnesota**

April 28–30, 2011

#### **Fall Symposium, 2011**

**Sioux City, IA**

Fall 2011

#### **Annual Meeting, 2012**

**Grand Rapids, Michigan**

April 19–21, 2012

## Archival Resources on the Web—Adam Groves, Assistant Editor, Illinois Fire Service Institute

Contact Adam Groves at [agroves@uiuc.edu](mailto:agroves@uiuc.edu) if you would like to guest-author a column or have a good idea to share.

### Printed Freedom, On-line Access: Zine Resources on the Web

By Jeremy Brett, University of Iowa

Zines on the Web are . . . wait a minute, a what now? What's a "zine"? It is unfortunate that zines, because of their underground origins and the limited nature of their distribution, may be unfamiliar to many readers. Zines are truly remarkable publications—sometimes funny, sometimes tragic, sometimes beautiful, and always individual in their identity—that deserve wider recognition and increased preservation by archives and libraries.

By their highly individualistic nature, zines are hard to define, but most zines share a few characteristics that provide us with a reasonable, common definition. A zine is an informal, non-professional, self-published work. It is created without a primary consideration for profit and involves a limited distribution, such as by subscription, purchase at zine shops or other "distro" (distribution) outlets, or passed hand-to-hand. More often than not, zines do not have a copyright because there is a strong belief among most zinesters in a freedom of expression untrammelled by the exclusivity guaranteed by copyright.

A zine can be about anything its creator or creators desire, and it can take a variety of artistic appearances and formats. Zines are poems and collections of poetry. They are stories. They are collage, they are comic books, they are drawings, they are photographs. They are diaries, they are essays, they are catalogs, they are reviews, they are political tracts, they are prison narratives, they are calls for social justice and equality, they are cries for personal acknowledgment, they are revelations of personal trauma and disaster, and happiness and triumph. They are forums for opinions on society, sexuality, science fiction, the body, the media, music, the economy, the workaday world, the road, and other zines.

The World Wide Web may seem at first to be an odd place for zines to reside. Since modern zines first arose in the late nineteenth century as outgrowths of the amateur printing movement, their existence has been intimately tied to the medium of print. Today, even as E-zines have emerged on the Internet, zines continue to flourish on paper, as zinesters by and large prefer the hands-on, solid aesthetic of working with paper and print. Traditional zines, however, slowly are making their digitized presence felt in several on-line repositories where they can be

accessed by a much larger audience than they ever could in their original print versions.

ZineLibrary.info (<http://zinelibrary.info/>) is probably the most visible digital repository of zines, and it is a sister site of the Olympia Zine Library (<http://zinelibrary.blogspot.com/>), a free and open-to-the-public library of radical political zines housed at Last Word Books in Olympia, Washington. ZineLibrary.info users can upload their zines and make them publicly available and printable as PDF files. The site provides a list of subject categories that users can apply to the zines that they upload and that viewers can use to narrow their searches. The subject categories, in keeping with the site's focus on radical zines, run from "Ableism" to "War and Imperialism," and a full alphabetical list of the E-library's contents also is available. Overall, ZineLibrary.info is a wonderful site for exploring the breadth of zine political involvement.

The Queer Zine Archive Project (<http://www.qzap.org/v6/index.php>), based physically in Milwaukee, Wisconsin, is another important zine Web site. In operation since November 2003, QZAP seeks to "establish a 'living history' archive of past and present queer zines and to encourage current and emerging zine publishers to continue to create. In curating such a unique aspect of culture, we value a collectivist approach that respects the diversity of experiences that fall under the heading 'queer.'" QZAP maintains a digital gallery of more than nine hundred zines that are alphabetically divided into sub-galleries, and keyword searches of the holdings by author, subject, or title are possible.

Zines are ephemeral documents, especially those that document smaller, more underground, or more transient communities. In such cases, the Web can be a useful repository for publications that, absent physical preservation by a collecting institution, might otherwise disappear. A good example is localCHAOS!, which was started in the 1980s as a zine devoted to the music and skateboarding scenes in and around Ann Arbor, Michigan. localCHAOS! now has an on-line presence (<http://wdean.fatcow.com/zines1.html>) focusing on the same topics. The site contains a gallery of cover images and descriptions of the original

*(Continued on page 14)*

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localCHAOS! zines from the 1980s, and there is also a zine archive of other skate and music zines from throughout the United States. The digitized zines are combined with video clips, photos, reviews, and additional materials that together document the evolution, activities, and quirks of a particular social community—something that zines do very well.

One of the driving forces behind the popularity of zines as a method of communication and social interaction within communities has been the growth of science fiction fandom. Science fiction fans have used zines since the 1930s as forums for sharing opinions or stories about the genre. Even today, zines are still synonymous with science fiction fandom for many people. A number of fan groups have devoted great effort to preserving the artifacts that mark the evolution of fandom, including the Fanac Fan History Project. At the project's Web site (<http://www.fanac.org/>), a number of early and modern science fiction zines are available for viewing. Another important fan-related site is Fanlore (<http://fanlore.org/>), a wiki that mainly documents zines that are specific to science fiction fandom, but that also includes zines on other topics. Within the wiki, media properties (e.g., Star Trek) often have their own entries describing their presence in fan fiction, and many of the entries on specific zines include scanned images.

A crucial source of on-line information on zines is ZineWiki (<http://zinewiki.com/>). ZineWiki, an open-source encyclopedia devoted to zines and other independent small press media, is a continually growing site with entries on numerous zines and zine-related subjects. A researcher can find entries on individual zine titles, notable zinesters, and other topics, and the wiki also includes an archive of zine-related articles, including content from the famed punk zine Punk Planet. Similar content can be found at the Punk Zine Archive (<http://punkzinearchive.blogspot.com/>), which provides access to zines focusing on the subject of punk and underground music, including PDF images of some of the more prominent, out-of-print punk zines.

At this time, only a few archival institutions are mounting formal efforts to collect and preserve zines in any format. It is a shame that more repositories are not following their example, as zines are important, varied social documents that reveal valuable information not only about traditionally underrepresented communities, but also about individuals who choose to express themselves outside the mainstream. If we as archivists advocate for the acquisition

and preservation of zines in our repositories, we can help ensure that these creative voices will not be stifled through neglect or the simple passage of time. Digital repositories like those mentioned above certainly have improved access to zines, but if archival repositories were to utilize zine collections appropriately, while forging cooperative and creative links with zinesters, zine distributors, zine libraries, zine publishing projects, and other zine-collecting institutions, archivists could help to make zines available to vast new audiences. Archivists should embrace the value of zines as historical documents and, in doing so, explore the viability within their institutions of digitizing their zine holdings (whether partially or in full). Let's not allow the universe of creativity and passions documented by zines to fade away due to lack of access.

*Jeremy Brett is the Special Collections Project archivist at the University of Iowa. He has worked in various archival and records management capacities for the University of Wisconsin–Milwaukee, the Council of State Archivists, the National Archives and Records Administration—Pacific Region, and the Wisconsin Historical Society. He would like to assure people that this frequent change of workplace is not because he is fleeing law enforcement professionals or engaged on some sort of pointless reality show.*

## The Academy of Certified Archivists



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## News from the Midwest—Audrey McKanna Coleman, University of Kansas, and Troy Eller, Wayne State University, Assistant Editors

Please submit “News from the Midwest” items for Illinois, Iowa, Michigan, Nebraska, North Dakota, and Ohio to Troy Eller at [troy.eller@wayne.edu](mailto:troy.eller@wayne.edu), and items for Indiana, Kansas, Kentucky, Minnesota, Missouri, South Dakota, and Wisconsin to Audrey McKanna Coleman at [amcoleman@ku.edu](mailto:amcoleman@ku.edu).

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### ILLINOIS

#### Illinois State University (ISU)

In May, Illinois State University’s Board of Trustees approved the naming of the ISU Archives as the Dr. Jo Ann Rayfield Archives of Illinois State University in honor of her substantial service and significant contribution to the University. Rayfield was affiliated with ISU for 44 years as both a faculty member and archivist. Her work in preserving the history of ISU in traditional and nontraditional formats has raised the profile of the university across the state and nation. Rayfield received her Ph.D. from Vanderbilt University. She was a member of the Illinois State University History Department for 32 years, where she taught and served as the professional practice coordinator. She became the University Archivist in 1993, a position she kept until this year. Rayfield also served as a supervisor for the Illinois Regional Archives Depository from 1984 to 2010. She is a member of the Illinois State Historical Society, an organization for which she served on the Board of Directors. <http://www.mlb.ilstu.edu/page/1338/>

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### INDIANA

#### Purdue University

*Purdue’s Bellwether of Diversity: The Life and Legacy of Dr. Cornell Bell* documents the life and accomplishments of Indiana native and Purdue faculty member Dr. Cornell Bell. Bell was director of the Purdue University Business Opportunity Program (BOP) from 1969 to 2006. This exhibit follows his life chronologically

through subjects such as his early life and career, his work at Purdue University and in the BOP, his legacy of mentoring and advocating for students, and honors and awards he received. Photographs and degree certificates from Bell’s early years teaching in Gary, Indiana are included to document the beginning of his career. In addition to brochures and articles explaining the accomplishments Bell made with the BOP, the exhibit showcases letters and photographs from former BOP students, which demonstrate the devotion they had to their mentor. Some of the awards and medals received by Bell and included in the exhibit are the Sagamore of the Wabash award, a miniature Wheaties box on which he appears, and the M. Beverley Stone Non-Academic Counseling Award. The exhibit is on display in Purdue University Libraries, Karnes Archives and Special Collections Research Center through December 29. <http://www.lib.purdue.edu/spcol/?page=exhibits>

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### IOWA

#### Iowa State University

Since early this year, the Special Collections Department has continued to increase its on-line presence. This spring the library announced the launch of its Digital Collections site, which uses CONTENTdm. The library’s digital initiatives staff maintains the site. Collections now on-line include images from the Descartes Pascal Papers, Alexander Lippisch Papers, Christian Petersen Papers, George Washington Carver Collection, *Sketch* (student literary magazine), the *Bomb* (student yearbook),

and University Photographs. Materials continually are being added, so check back often! Collections that will be added in the future include Civil War diaries and issues of early Iowa seed company catalogs, which often are used for student projects. <http://www.lib.iastate.edu/spcl/LDC/home.html>

A departmental blog highlighting news and collections from the Special Collections Department and University Archives also was started. One exciting new collection announced on the blog was a recently acquired nineteenth century journal that describes a hunting trip across northern Iowa, complete with a prairie fire and wolf visit. A transcript was created and scans were made of the fragile journal, written in pencil. Scribd was used to put the transcript and journal images on-line (Scribd will continue to be used for stand-alone materials). The student who worked on the journal’s transcript also wrote a blog entry describing the journal and her experience. To visit the blog, visit <http://isuspecialcollections.wordpress.com/>

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### KENTUCKY

#### Kentucky Department for Libraries and Archives

The Archives Month Coordinating Committee, under the direction of the Kentucky State Historical Records Advisory Board, met in March to begin preparations for this year’s October celebration. The theme is “Horses,” in honor of Kentucky’s rich equestrian heritage. Kentucky Ar-

(Continued on page 16)



*(Continued from page 15)*

chives Month also coincides with the 2010 Alltech FEI World Equestrian Games, which will be held in Kentucky later this year. The Kentucky Archives Month Web site is <http://archivesmonth.ky.gov/>. Please check the Web site for state-wide events or submit your own event. The site also has a planning guide to assist you in planning your Archives Month activities. We encourage all Kentucky archival and manuscript repositories to commemorate Archives Month in some way—with an open house, workshop, featured speaker, exhibit, or tour.

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## **MICHIGAN**

### **Historical Society of Michigan (HSM)**

On July 7, the HSM moved to new quarters. Located at 5815 Executive Drive on the south side of Lansing, the new office offers needed space for the society and its subsidiary, Michigan History Magazine L3C, to better serve its members and subscribers as well as accommodate the organization's program and growth needs. The new office features six thousand square feet of space and includes an education room that can accommodate workshops and lectures plus space for the HSM's Michigan history library collection. Phone and fax numbers will remain the same for both organizations. <http://www.hsmichigan.org/>

### **Wayne State University**

In June, *WatRUfightn4*, a video produced by Matrix Human Services and Wayne State University with the

support of numerous metropolitan Detroit organizations, received an Emmy from the Michigan Chapter of the National Academy of Television Arts & Sciences in the societal concern category. Walter P. Reuther Library staff provided archival footage and images for the video, and library director Mike Smith cowrote the script and served on the planning committee. The video aims to inspire civic engagement and social activism in high school students by sharing the story of UAW Past President Walter P. Reuther as well as local community activists today. The video, which can be viewed on the project Web site, and companion guide have been distributed to civics teachers in all Detroit high schools. <http://watrufightn4.org/>

The Reuther recently has opened several labor and urban collections. The James Lindahl Papers, 1930s–1950s, includes publications related to unionism, workers rights, and social causes. The Detroit Renaissance Records, 1974–1993, document the non-profit organization of business and community leaders, which was formed in 1970 to focus on the redevelopment of Detroit following the city's 1967 riots. The Michigan Coalition for Human Rights Records, 1975–2005, records the activities and operations of this organization, which was founded by Detroit-area religious leaders representing a broad range of Judeo-Christian and Muslim denominations and was dedicated to improving race relations in the Detroit area and promoting social justice and other liberal causes. <http://www.reuther.wayne.edu/>

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## **MINNESOTA**

### **Minnesota Historical Society (MHS)**

The MHS is pleased to announce its receipt of a Basic Project grant from the NHPRC in the amount of \$193,357, which significantly will support, by hiring three archival processors, a \$500,000, 18-month project to process the society's unprocessed archival collections. The project targets a 4,600 cubic foot aggregation of government records and manuscript collections, which largely are hidden from our audiences. By arranging and describing these collections and series to generally accepted minimal standards, using economical practices that now are well tested, we expect to make our archival holdings Web-discoverable, and to drive reading room use at MHS significantly. The project will become the focus of the archival processing staff's work through 2011. Project staff members expect to produce or revise at least 500 MARC21 catalog records and 300 EAD finding aids over the course of the project. A retrieval analysis of archival materials has been underway for the past year and will be used to help evaluate the audience impact of rapidly exposing more archival materials to Web-scale discovery and access. <http://www.mnhs.org/>

### **St. Cloud State University Archives**

The St. Cloud State archives received a \$5,562 Minnesota Historical and Cultural Grant to digitize 93 issues of *Normalia*, a monthly student newspaper that was published between

1892 and 1904. Once digitized, *Normalia* will appear on Minnesota Reflections, the Web portal of the Minnesota Digital Library. <http://lrts.stcloudstate.edu/library/special/archives/>

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## OHIO

### University of Cincinnati

The University of Cincinnati Libraries have received a \$314,258 grant from the National Endowment for the Humanities (NEH) to digitize the correspondence and photographs of Albert B. Sabin, developer of the oral polio vaccine and Distinguished Service Professor at the University of Cincinnati College of Medicine and Children's Hospital Research Foundation from 1939 to 1969. Stephanie L. Moll Bricking was named the

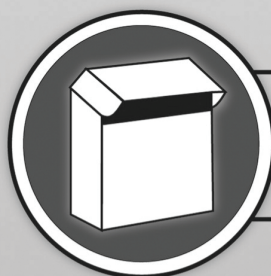
Albert B. Sabin Archivist for the grant. The documents include 35,000 letters between Sabin and political, cultural, social, and scientific leaders around the world, and one thousand photographs which document the worldwide events and activities that were part of Sabin's crusade to eradicate polio. The materials are part of the Hauck Center for the Albert B. Sabin Archives. They reside in the Henry R. Winkler Center for the History of the Health Professions where they have been organized and preserved with the support of the John Hauck Foundation. Digitization will be completed in June 2013. The digitized documents and images will be freely available on-line and a finding aid will be available. <http://libraries.uc.edu/hsl/history/>

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## WISCONSIN

### University of Wisconsin–Milwaukee

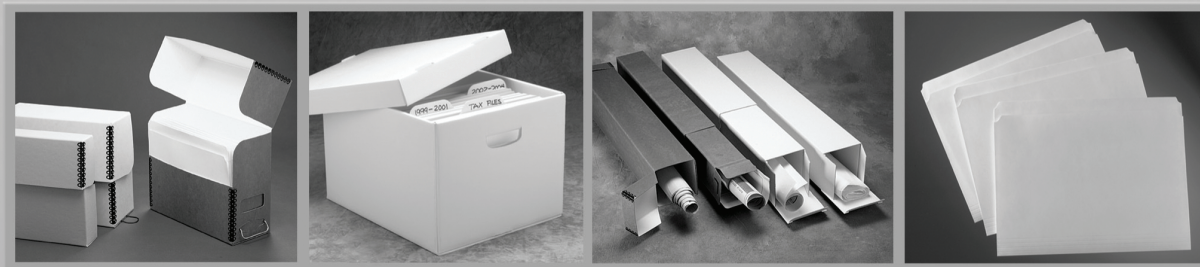
The Archives Department recently opened for research the papers of Yehuda Yannay, American-Israeli composer, conductor, and media artist known for his multi-media, avant-garde compositions. The collection includes scores and individual parts for more than one hundred of his works, as well as composition notes, lecture materials, and associated artifacts, such as a straight jacket for "Houdini's 9th, Theater Piece for Double Bass and Escape Artist." <http://www4.uwm.edu/Library/arch/>



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### Digital Preservation the PLANETS Way—Can It Work for Smaller Archives?

*By Susanne Belovari, Ph.D., Digital Collections and Archives, Tufts University*

All of us are interested in digital preservation—the prevalent formats of documentary evidence of the late twentieth and early twenty-first century are digital. Bit and carrier deterioration make digital preservation urgent and difficult. Faced with that task, we tend to feel that we lack the expertise, the resources, the answers, or even the ability to approach this new and multi-faceted area of our professional responsibility.

PLANETS, or Preservation and Long-term Access through Networked Services, claims to provide the first scientific approach to digital preservation by offering a structured way to create a preservation plan, and a test bed (i.e., controlled environment) where preservation tools can be tested and evaluated by empirically comparing experiment results. Think of PLANETS as the virtual equivalent of a preservation planning tool for physical formats such as paper or leather artifacts, which might be sent to a preservation/conservation lab to test, evaluate, compare, and carry out preservation/conservation treatments.<sup>1</sup>

PLATO is PLANETS' Preservation Planning Tool: an on-line resource that guides users through four phases in which archivists define preservation policy requirements, develop, run and evaluate experiments, analyze results of the experiments, and build a preservation plan with recommended preservation actions. In fifteen steps, PLATO has archivists determine (1) identification and status of repository, (2) institutional setting, (3) collection and sample records, (4) preservation requirements: institution/donor/record creator-specific,<sup>2</sup> (5) preservation alternatives, (6) decision to go ahead/forego, (7) run experiments, (8) evaluation and transformation of experimental results, (9) ranking results by using weighted multiplication, (10) ranking results by using weighted sum, (11) conclusion/choice for one preservation strategy, (12) create a preservation action plan: specifying a series of steps or actions along with organizational responsibilities, rules, and conditions for executing the preservation action, (13) costs, (14) monitoring rules, and (15) approval.

At a London PLANETS workshop that I attended this spring, several people raised concerns that PLATO might be difficult to adapt to small archives. At least three of its overall design features appear to be driven by the needs and resources of large national archives and libraries. Such repositories are, after all, PLANETS' main stakeholders.

First, PLANETS defines a collection as a large number of homogenous digital objects. Its test cases use huge numbers of single objects, such as PDF files or JPEG images. According to PLANETS, archives or libraries should create a preservation plan for each such collection. However, archivists typically define "collection" in a very different way: records and personal papers are generally provenance-based, and our institutions have hundreds, if not thousands, of relatively small collections, which usually do not contain homogenous digital file formats. More typically, one file format, such as Microsoft Word, is scattered across hundreds of provenance-based collections. Some collections contain only a handful of such files, and each collection typically contains many different digital file formats.

Second, developing a preservation plan and then acting on it does imply a certain degree of digital expertise and resource availability, which likely is not available in a smaller archives. Finally, PLANETS assumes that a group of digital experts, archivists, donors, and users will be available to meet for a couple of days each to work out preservation requirements for each homogenous collection; preservation plans are, thus, institution- and collection-specific. Given these factors, PLANETS appeared irrelevant to attending archivists from smaller and relatively resource-poor archives.

A few months after the workshop, I carried out a case study using PLANETS for the "Practical Approaches to Electronic Records: the Academy and Beyond" seminar organized by The Centre for Archive and Information Studies at the University of Dundee. I wanted to see whether PLANETS could be adapted to the needs and resources of smaller archives. My particular case study failed to develop a preservation plan for complex Word documents (generously provided to me by the University of Dundee archives), due both to the complexity of the documents and limitations in the software.

I, nevertheless, concluded that PLANETS offers the first all-encompassing approach to digital preservation planning for under-funded, resource-poor archivists. Using it would force us to elaborate and document our digital preservation plans. PLANETS' operative definition of collection, its required resources, and its work model are neither so different from traditional preservation planning for physical formats nor so inflexible that they cannot be adapted to the needs of smaller archives. There are several reasons for this.



First, recall that archival physical formats such as scrapbooks or paper also are scattered across many of our provenance-based collections. Specific physical preservation plans and policies, thus, also are developed for particular formats and not for particular collections; i.e., we typically have one preservation plan for scrapbooks. Therefore, we can adapt PLANETS to writing preservation plans for particular file formats found across our provenance-based collections. Second, compiling preservation plans for physical objects is not a simple undertaking and takes a tremendous amount of time and expertise despite our long experiences with those formats. Moreover, our every-day and exceptional physical preservation efforts take money. So by extension and expectation, digital objects under our care deserve at least that much of our time, expertise and resources—and, alas, probably more. Third, it is true that PLANETS work group model is not quite workable for small archives. Adjusting the model, we can organize work groups for preservation requirements for particular file formats. If we feel that we lack the resources and expertise to organize work groups, we can crib from publicly available PLANETS preservation requirements or policies. When copying preservation requirement trees and overall plans, we have to accept that we will lose some of the donor/user and institutional specificity in setting requirements and policies. But that is a compromise many of us will be able to live with.

At the time I used it, PLANETS suffered from some problems common to beta software: outdated help pages, no support for PLATO, a very limited public preservation plan template library, and an incompletely functioning interoperability framework. PLATO was geared mainly toward image files, and it did not yet offer stable services. My own case study failed because of these last few reasons. But working with PLANETS also convinced me that smaller archives would benefit from the final version of the software, whether we use it only to develop a preservation plan or actually to test and evaluate preservation alternatives.

Using it would confer some very specific benefits:

1. Documented preservation plans will help get funding or will point out constraints regarding particular digital preservation services.
2. Preservation plans document the state of the art and your decision-making at a certain point in time (based on institutional factors, money, staff, hardware, tools, etc.).
3. Preservation plans document your current preservation choices against future challenges.
4. Preservation plans are also your guidelines for accepting new digital donations and demonstrate to donors/record creators what you can and cannot do to preserve particular digital files. Its clear cost and infrastructure requirements might help you to ask for and get funds from donors/record creators to preserve their particular digital files.
5. PLANETS lets you test open software tools with sample files inside the Testbed and it lets you evaluate local tools within PLATO. Both can be downloaded and installed locally.
6. PLANETS assists you in creating preservation requirement trees to compare results from various tools (its requirement/policy template is one of its most useful tools, graphically mapping many factors to consider for digital preservation).
7. PLANETS works quite well for image files of various types.
8. PLANETS has a Fedora plug in.
9. Finally, PLANETS is free of charge, has major stakeholders that most likely will guarantee its continuation, and you will need less digital expertise and less software/hardware than if you work without it.

As I see it, PLANETS is the first tool offering something akin to a comprehensive verifiable approach in handling digital preservation planning and actions. It does not require unreasonable expertise and resources and is, thus, an encouraging beginning—despite its problems. In the best of all worlds, small archives soon will have the choice either to work with such tools on our own, hire consultants who can work on preservation plans with us, or use consortiums and regional archival organizations that offer expertise and templates just as Northeast Document Conservation Center already does for physical preservation.

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#### Notes

1. PLANETS is a recently-completed four-year project that was funded by the European Commission. Information about the follow-on Open PLANETS Foundation is available at <http://www.openplanetsfoundation.org/>.
2. This approach reflects recent digital preservation literature, arguing that preservation requirements vary by institutions. For example, preservation file size might be essential for one archives, ease of using a preservation tool most important for a second archives, and maintaining original search functionality for a third.



# Mixed Media: Working with Audio and Visual Materials—

Paul Eisloeffel, Assistant Editor, Nebraska State Historical Society

## MPLP/AV: Musings on Minimal Processing and Audiovisuals

I admit it: I'm a media archivist. You know: film, video, sound recordings, that sort of thing. As you'll see a bit later, they present their own unique challenges as archival materials. It's not that I totally lay awake nights worrying about this, but if a new, practical, and sensible way came along for managing them I might get a little more rest.

In 2005 came that now-renowned treatment that promoted a radical look at the traditional management of archival collections. Dubbed "minimal processing" (or as it has become more commonly known, MPLP, for "More Product, Less Process," the main title of the groundbreaking article),<sup>1</sup> authors Dennis Meissner and Mark Greene slashed away at archival tradition with abandon. It posits that it's not that we're not good enough or dedicated enough or fast enough or meticulous enough to process our holdings. Rather it's that we're shackled to the tedious traditions of detailed processing we learned as pups. Our methods of processing, not our incapacity to do it "right," is the real enemy of archival access and processing success—and by association, backlogs. The minority of naysayers aside, the archival world sighed collectively in relief. Minimalism has become the new black.

It's important to note that the Meissner-Greene grant-funded project was backed up by copious data, mostly scary stories of backlogs and time estimates fit for telling around the campfire on a dark night. They focused on larger twentieth century collections of records as their baseline, admittedly focusing on "the paper issues."<sup>2</sup> They also invoked relevant snippets from archival literature, significantly from when such literature was young, suggesting even then that we have lost our way. And, perhaps most importantly, they did not suggest a formula for dealing with backlogs, but a pragmatic thought process that advocates implementing the least, best level of control for a given collection, or even a sub-collection. Far from advocating processing heresy, Meissner and Greene suggested we save ourselves from ranges of unprocessed collections raining down upon us, driving some to tears, some even to madness. What we needed, and what they gave us, was a good slap.

In the years since the article was published, the MPLP approach has resulted in many backlogs shrinking in a poof of minimalist fairy dust. And in the near future we no doubt will hear of more examples whereby archivists can yell with honesty, "I'm debt freeee!"<sup>3</sup> It all brings to mind the words of Friedrich Nietzsche: "Change your

thoughts and you change your world. . . . Without chaos nothing can evolve."

So far, so good. But to my thinking there's something conspicuously missing from the literature on MPLP, from the original article itself to offshoots and testimonials and even processing manuals based on it: audiovisuals. The foot-high pile of papers and books that sit on my desk bears that out.<sup>4</sup> Yet, what is more representative of the twentieth century than the (almost) only new document formats of the last 125 years: the motion picture, the cylinder and disc sound recording, the audiotape, and the videotape? It's hard to imagine any large collection of twentieth century records lacking even a relatively small smattering of them.

The exclusion, I suspect, can be explained in a few of ways. First, the processors have little experience in identifying audiovisual formats; second, the same goes for the various audiovisual genres; and third, the repository lacks the means to reformat or to offer access to audiovisuals. All may undermine a smooth transition between finding aid and user. This at least is suggested by the results of the Meissner-Greene survey.<sup>5</sup> As an aside, I should mention the idea posited by the Council on Library and Information Resources in its 2001 report that the complexity of audiovisual materials and the means of duplication greatly outpace those of standard paper documents. They're just plain harder to deal with, and, therefore, easier to ignore in a multi-format repository.<sup>6</sup>

Why? Audiovisuals are organically and substantively different than any other kind of document. In addition to their chemical makeup and the unique form of content they hold, they are machine dependent; that is, they rely on technology for both their creation and their use. The unaided senses won't suffice. Moreover, in the relatively short time they've existed they have gone through a greater evolution than any other document type, except possibly electronic records (which, by the way, a large percentage of audiovisuals may be considered). From its first iterations, this *format evolution* has skipped merrily through more than a century hand-in-hand with its own doppelganger, *format obsolescence*, leaving archivists in a wake of an extraordinary challenge: how to provide access.

This brings us back to MPLP. . . . The literature I perused, some of which the Meissner and Greene article has spawned, doesn't give specific attention to audiovisuals as either

unique or typical documents. One exception is in *MPLP*'s own Appendix A, "Survey on the Practice and Definition of Processing: Summary Data,"<sup>7</sup> which, among other things, gathers statistics on the following: how many repositories make use copies of all A-V [*sic*] materials; how many make use copies of audiovisuals on demand; and how many migrate obsolete formats to current formats? The questions are unqualified by quantity. While the responses to the first and third of these questions are less than encouraging, the second holds the most significant data regarding use: 38 percent of the respondents make copies on demand—what you'd expect from repositories that list audiovisuals on an item level.<sup>8</sup>

All three queries relate mostly to preservation, and, in part, to access. As far as preservation goes, Meissner and Greene suggest that one reason for extreme backlog is an "excessively cautious" infatuation with preservation, that same impulse that leads you to remove staples and such.<sup>9</sup> But audiovisuals deserve that caution, given their machine dependence, format obsolescence, and the inherent chemical instability of the various formats. A good environment is a step in the right direction, but only a step. Audiovisuals call for more aggressive means of preservation.

As enlightening as the *MPLP* survey is, there are a couple of others that blow it out of the water in terms of giving us a broad view of how audiovisuals fit into the world of historic resources. The first, conducted in 1998 by the National Council of State Historical Records Coordinators,<sup>10</sup> endeavored to get a snapshot of the historical profession by gathering information on the holdings of historical societies, academic and public libraries, museums, and the like. Among the plethora of interesting statistics, the report found that audiovisual materials are found in abundance by all kinds of institutions. A whopping 46 percent of the respondents confessed to housing sound recordings, 50 percent videotapes, and 24 percent motion picture film, taking up 0.8 percent, 0.6 percent, and 1.4 percent of their storage space, respectively. Not only that, but 26 percent admitted that they actively collected sound recordings, 32 percent videotapes, and 10 percent motion picture film.

A more recent report, Heritage Preservation's *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections* from 2005,<sup>11</sup> indicates that out of nearly 31,000 respondents, 30 percent hold recorded sound materials and 37 percent hold moving images, totaling an estimated 86 million audiovisual items in the hands of archives, historical societies, museums, and libraries in America. The report further makes this note on the

preservation status of audiovisuals: "The condition of almost half the 86 million film reels, videos, DVDs, records, cassettes, CDs, and MP3s in public collections is unknown, leaving them in probable jeopardy."<sup>12</sup>

This data certainly gives credence to the need for an *MPLP*-style processing scheme, if for no other reason than the sheer numbers of materials and their apparent physical condition. One attempt to meld condition, potential use (historical value), broad content, and other factors as a way to implement *MPLP* with photographs was made at the University of Alaska Fairbanks Archives, documented by Anne L. Foster in her *Archival Issues* article "Minimum Standards Processing and Photograph Collections."<sup>13</sup> Foster and her staff found its greatest inspiration in Meissner and Greene's concept of "ideal" processing; they deftly mixed minimal and detailed description as the situation suggested, and found that thoughtful appraisal standards provided the backbone of their success. Their conclusion: the "flexibility inherent in the *MPLP* technique is well suited for . . . such special format materials."<sup>14</sup>

This example shows that *MPLP* doesn't eschew the item level, but embraces it when called for. And audiovisual materials may be prime candidates for this mix of treatments. As Meissner and Greene suggested of other materials—and as this article has illustrated—audiovisuals are "retrieval intensive."<sup>15</sup> Whether a scene in a home movie, a speech on a disc, a promotional film, an oral history project, or a 20-year collection of news footage, all are in themselves "items." But in the end it is their machine dependency that sets audiovisuals apart from any other documents in archives.

Perhaps what happened with photographs in Alaska can happen in the Lower 48 with audiovisuals. Perhaps it'll be me who tries it. I could use the sleep.

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#### Notes

1. Mark A. Greene and Dennis Meissner, "More Product, Less Process: Revamping Traditional Archival Processing," *American Archivist* 68:2 (2005): 208–263.
2. *Ibid.*, 242–243.
3. Reference to a regular feature of financial planning host Dave Ramsay's syndicated radio program. See <http://www.DaveRamsey.com/>.
4. Photographs often can be added to this lot. Unless a piece of literature is specifically about sound recordings, moving images, or photographs, these out-of-the-

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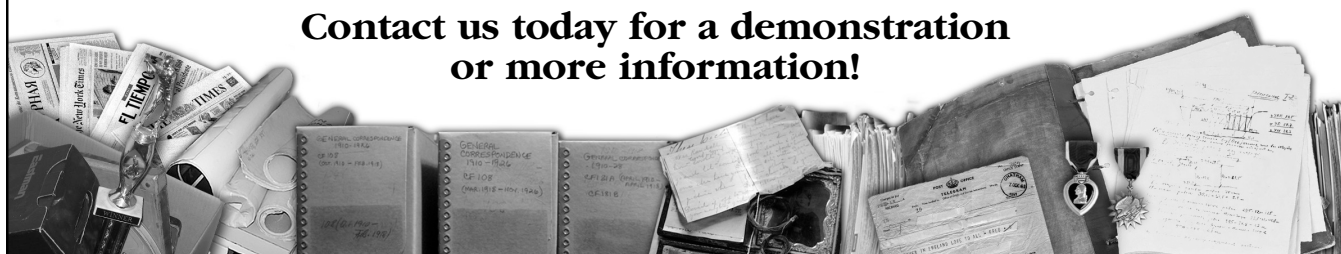
- ordinary documents sadly are glossed over at best. For an example, see Frederick Miller's comments in Anne L. Foster, "Minimum Standards Processing and Photograph Collections," *Archival Issues* 30:2 (2006): 108.
5. Greene and Meissner, "More Product, Less Process," 260, items 19, 20, and 22.
  6. Stephen G. Nichols and Abby Smith, *The Evidence in Hand: Report on the Task Force on the Artifact in Library Collections* (Washington, D.C.: Council on Library and Information Resources, 2001): 31.
  7. Greene and Meissner, "More Product, Less Process," Appendix A, "Survey on the Practice and Definition of Processing: Summary Data," 260.
  8. On the item level, titles are nice if you have them, as they can lead to reference sources that give more information on the audiovisual item. They might, in themselves, suggest the topic of a film without additional coaxing—or not. My favorite film titles from the collections of the Nebraska State Historical Society are *Pigs of the Past*, *Mixing Brains with Ink*, and *The Squad in Short Skirts*.
  9. Greene and Meissner, "More Product, Less Process," 250–251.
  10. Victoria Irons Walsh, *Where History Begins: A Report on Historical Records Repositories in the United States* (Indianapolis, IN: Council of State Historical Records Coordinators, 1998). (<http://statearchivists.org/reports/hrrs/hrrsall.pdf>)
  11. Heritage Preservation, Inc., *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections* (Washington, D.C.: Heritage Preservation Inc., 2005). (<http://www.heritagepreservation.org/hhi/index.html>)
  12. Heritage Preservation, Inc. *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections*, (Washington, D.C.: Heritage Preservation Inc., 2005): 5. (<http://www.heritagepreservation.org/hhi/HHIsummary.pdf>)
  13. Anne L. Foster, "Minimum Standards Processing and Photograph Collections," *Archival Issues* 30:2 (2006): 107–118.
  14. *Ibid.*, 117.
  15. Greene and Meissner, "More Product, Less Process," 242–243.



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## Up-and-Comers: News for Student Archivists—Kevlin Haire, Assistant Editor, The Ohio State University

*Please submit “Up-and-Comers” items to Kevlin Haire at [kevinhl@yahoo.com](mailto:kevinhl@yahoo.com).*

### Student Gets Creative To Tough Out a Rough Economy

*By Noah Lenstra*

In December 2009 I found out that a \$20,000 grant I wrote had been funded. I am writing this article largely to encourage anyone out there who may be having difficulties finding full- (or even part-) time jobs in archives to take the initiative, identify a project of suitable scope that interests you, and write a grant (or grants) to make it happen!

The project for which I received funding to implement is called: “eBlackChampaignUrbana (eBlackCU): A Collaborative Portal on African American Experiences in Champaign-Urbana,” and it was funded by the Office of the Vice Chancellor for Public Engagement at the University of Illinois at Urbana-Champaign (UIUC).

The four goals of eBlackCU are to centralize information on local African-American history and culture and create new knowledge through this centralization; involve past and present community residents in the production of knowledge by soliciting their contributions, both in the form of personal memories and in the form of digitized personal archives; create a community of scholars, activists and citizens interested in learning more about various aspects of local African-American history and culture; and develop the best practices to scale this project up to the state level in the implementation of “eBlackIllinois: A Comprehensive Database on the Black Experience in Illinois.” Our Web site is at <http://www.eBlackCU.net/>, and we are also on Facebook and YouTube.

#### Creating Digital Connections

The project grew out of a volunteer project I had worked on to improve access to a then-undescribed community archive of local African-American history collected by the late Doris K. Wylie Hoskins. She was assisted by the Champaign County African-American History Committee (now defunct), a grass-roots organization primarily made of elderly African-American women in the 1990s; many of its most active members since have passed away. The collection eventually found its way to the Early American Museum in the nearby small town of Mahomet, Illinois.

In this project I not only wanted to improve access to the material amassed by this organization, but also, in my own small way, to continue the grass-roots, public history work of this important, if short-lived, organization. Additionally, as a student of community informatics at the UIUC, I am a

firm believer that digital technology is changing our society in profound ways, and archives will not be excepted from these societal changes. In more specific terms, the concept of the network society and the ability to network people and information grounds this project.

One example will illustrate how this networking of information found in archives works with eBlackCU: the eBlackCU team—which includes, thanks to our grant, six high school- and community college-aged African-American youth—posted both to the eBlackCU site and to Facebook digitized photographs of an African-American business from the 1950s. Within a few days, the niece of the owner of the business, who now lives in Minneapolis, found the photograph and contacted us with more information and to encourage our activities.

For those interested in following this project and to see our research products, please continue to check the eBlackCU Web site. I also am using this project to fulfill the requirements of the Certificate of Advanced Study degree at the UIUC Graduate School of Library and Information Science. The final report on this project, including its grounding in the literature and history of archival science and community archives, will be available in early December.

#### Writing That Grant

And now for some insights into grant-writing for the up-and-coming archivist wishing to develop a grant-funded project to support a project of interest that you think deserves to be funded.

Be intrepid; don't just look to the “usual suspects,” e.g., the National Endowment for the Humanities (NEH), Institute of Museum and Library Science, and the National Historical Publications and Records Commission for grant funds. There are other sources of funding to support projects, especially tied to university campuses and state governments that may require you to conceptualize your work within a discourse larger than archival practice/science, but that nonetheless are available.

Don't be discouraged if your first grant is not funded. In fall 2008, I took the lead in applying for a NEH grant, and the process was so draining and took so much time

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and energy, that it took me some time to want to begin the process all over again. Yet in our economy the ability to secure soft money, as grant funds are termed, is critical for archives of all types.

Take advantage of the resources that exist while you are a student, or stay connected to your school. One of the key factors to the success of this proposal was my ability to tap into what Manuel Castells calls the “milieu of innovation:” an environment that helps to foster the creation of new knowledge, processes, and products. Your faculty, even if you are no longer a student, should be able to help you connect to this network of innovation that grants exist to support.

Be creative and independent in your thinking and flexible in your presentation. You may need to spin your project to fit the funding and program requirements but don’t let this hurdle stop you! Thinking outside of the box and pushing beyond your professional and personal comfort zones can make you a stronger person and ultimately a more competitive candidate for more jobs.

Finally, don’t count on grants as a replacement for a full-time job. Grants are great for a short-term burst of funding to support something with a limited time frame and (hopefully!) some tangible benefits not only to the organization applying for the funds but also for the larger community that supports the granting agency. But they do not produce sustainable jobs. So, use them for what they can do, but don’t count on them for what they can’t.

*In December, Noah Lenstra plans to submit the final report for the grant and earn his Certificate of Advanced Study from the Graduate School of Library and Information Science University of Illinois at Urbana-Champaign.*

### **WSU Students Get Hands-on Experience**

The Wright State University (WSU) Society of American Archivists (SAA) student chapter’s first event of the new academic year was the fall kickoff party for newly admitted and returning students in the public history program. Other plans include the MAC 2010 Fall Symposium, the MAC 2011 Annual Meeting, and visiting several of Dayton’s archival facilities.

The WSU SAA student chapter includes many public history students who recently have finished their internship, capstone project, or are in the process of working on either requirement. Vice President Chris Bills interned at the Learning Tree Farm located in Dayton, and Secretary

David Brownell completed his capstone project processing the Kettering Papers for the Special Collections and Archives Department at Wright State University Libraries.

Established in 1973, the Learning Tree Farm is a non-profit, educational institution, which has accumulated a sizeable number of records and educational materials over its 37-year existence. It was founded on the idea that students should be given the opportunity actively to learn and explore nature through hands-on experiences. The Ohio Humanities Council gave a grant to the farm to contract a Public History graduate student to preserve, arrange, and properly house its records. Chris assisted in the application of standard preservation and archival methods to the collection. The project has given Chris the opportunity not only to gain valuable insight into the field of archives, but a chance to understand how a nonprofit organization operating under limited resources successfully has maintained its role as a significant educational institution within the community.

David has been working on his capstone project in the Wright State University Archives, processing the Kettering Family Papers. The bulk of the materials are from Charles F. Kettering, one of America’s greatest inventors. Around the turn of the twentieth century, Kettering was directly involved or aiding in the research and invention of the automobile self-starter, Freon, ethyl gasoline, and even the first American self-guided bomb (the Kettering Bug). Kettering was also a major philanthropist, and after the death of his wife Olive, he spent much time supporting and funding cancer research. The Kettering Collection includes a variety of materials, from business documents, scrapbooks, and newspapers to 35mm films and phonograph records. There are thousands of photographs and slides documenting Kettering’s private and public life, as well as his adventures around the globe on his yacht. As a result, David has had to learn to process a large variety of media, as well as some interesting points in American history.

*This report was submitted collectively by the WSU SAA Student Chapter officers: President Liz Haeuptle, Vice President Chris Bills, and Secretary David Brownell.*

### **UW–Milwaukee Students Tour Scottish Archives**

Students from the University of Wisconsin–Milwaukee (UWM) spent two weeks in Scotland learning the differences between archival practices in the U.S. and the U.K.

Fourteen students from UWM's School of Information Studies (SOIS) master's degree program participated in the study abroad course, "In the Scottish Archive." Ellen Engseth, UWM Archivist and SOIS adjunct instructor, created and taught the course, which ran from July 24 through August 7.

The class was based in Dalkeith House and visited sites in and around Edinburgh, including the following repositories: the Scottish National Gallery of Modern Art Archives; Royal Commission on Architectural & Historical Monuments Society; Edinburgh University Library's Centre for Research Collections; *The Scotsman* Newspaper Archive; Scottish Life Archive; National Archives of Scotland; ScotlandsPeople Centre; Heriot-Watt University; National Library of Scotland; Hopetoun House; Royal Bank of Scotland Archives; and the Scottish Catholic Archives.

Leading the group were Engseth; Katie Blank, SOIS special librarian and assistant; and Laura Meyer, SOIS staff member and assistant. Student participants were, Marie Boleman, Abigail Brown, Krystal Corbray, Shelby Edwards, Sam Friedman, Nicole Johnson, Marianne Korda, Julia Weisgram, and Alexandra Zukas. Stay tuned for more news about the trip in the next issue of the *MAC Newsletter*.

### **IU Grad Student Conference**

Mark your calendars—the Society of American Archivists Indiana University (IU) student chapter will host its third conference for students and beginning professionals in March 2011. The conference largely will consist of presentations on papers or projects related to archives, rare books, and special collections. An interactive workshop, tour of a repository on the IU–Bloomington campus, and social networking are planned. Interested students or those new to the field are encouraged to consider presenting at or attending this conference, which provides an excellent opportunity to develop presentation skills, learn about the projects and experiences of others, and share ideas with like-minded budding professionals. Visit the conference blog for more details. <http://iusaaconference.blogspot.com/>.

### **IU Student Lands Rockin' Internship**

Levon Williams, a graduate student at Indiana University (IU) studying library science with a concentration in archives and records management, devoted six weeks this past summer as an intern at the Rock and Roll Hall

of Fame in Cleveland. During his internship, Levon had the opportunity to process three collections related to Bob Dylan, Phil Spector, and Snoop Dogg. Under the supervision of Archivists Jennie Thomas and Stasia Karel, Levon also began a survey project of the Rock Hall Archives holdings using MPLP concepts. These collections included papers from Ahmet Ertegun, Jerry Wexler, and Clive Davis. Levon intends to use this experience as a platform to pursue his interests in non-classical music-related archives and museums following his December 2010 graduation.

*Thanks to IU SAA student chapter members Amy Jankowski and Levon Williams for those last two items.*

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## **Trolling for News**

*Do you have any similarly swell news you'd like to share with us in the Up and Comers column? If so, please contact Kevlin Haire at [kevinhl@yahoo.com](mailto:kevinhl@yahoo.com).*

### **St. Paul Contest: Name Our New Program!**

Need a pal? At the 2011 Annual Meeting in St. Paul, MAC will roll out a pilot program for new members and first-time meeting attendees to meet with experienced MAC members, who will assist them in navigating the conference, meeting other members, and learning about the organization. MAC members, new and old: we need your help in naming this new program! Submit your best suggestion by October 31, 2010, at <http://www.surveymonkey.com/s/mac2011navigator/>. If your idea is selected by the committee, you will win a \$25 Target gift card (Target Corp. is a Minnesota-based company, established in 1902 as Dayton Dry Goods Co.). The program name and winner will be announced in the January issue of the *MAC Newsletter*.

A winning submission will include a program name along with names for the roles of the participating new members and experienced members, and it must be reusable at future MAC meetings. Please contact Local Arrangements Committee Cochairs Ann Kenne ([amkenne1@stthomas.edu](mailto:amkenne1@stthomas.edu)) or Karen Spilman ([hof0003@umn.edu](mailto:hof0003@umn.edu)) with any questions.

## People and Posts—David McCartney, Assistant Editor, University of Iowa

*The MAC Membership Committee invites members to share positions, appointments, and honors in the "People and Posts" column. Please send items to David McCartney, University Archivist, University of Iowa Libraries, Department of Special Collections, Main Library, Iowa City, IA 52242-1420; 319-335-5921; david-mccartney@uiowa.edu.*

**Remember**, MAC members, if you'd like to congratulate a colleague on a promotion or say "welcome" to a new member, you can find fellow members' contact information in the On-line Directory, <http://www.midwestarchives.org/midwest/>.

**Susan Hart** is now a full-time manuscript specialist at the Western Historical Manuscript Collection—Columbia (WHMCC), where she specializes in reference and processing. A lifelong Missourian, Hart began working part-time at WHMCC in January 2008 after volunteering at the Winston Churchill Memorial and Library in Fulton. She holds a bachelor's degree in history from Central Methodist University and is pursuing a graduate degree. WHMCC is a joint collection of the State Historical Society of Missouri and the University of Missouri.

**Richard Pearce-Moses** has been appointed to be the first director of the Master of Archival Studies program at Clayton State University, Morrow, Georgia. The program, which began in January, is distinguished by a dual emphasis of archival sciences and information technology. Previously, Pearce-Moses was documentary collections archivist and automation coordinator for the Heard Museum and curator of photographs at the Arizona State University Libraries.

**Deirdre Scaggs** has been named associate dean for Special Collections at the University of Kentucky (UK) Libraries. The Special Collections Division includes the Special Collections Library and the King Library Press, the Archives, the

Louie B. Nunn Center for Oral History, the Keeneland Library, and the Wendell H. Ford Public Policy Research Center. Scaggs, who holds a M.L.I.S. with a concentration in archival studies from the University of Pittsburgh and a M.A. in fine arts from Ohio State University, previously served UK as director of archives.

### New Members

#### Illinois

Karen Swanson  
U.S. EPA Region 5 Library  
Chicago

#### Michigan

Crystal Laudeman  
Midland

#### Minnesota

Celeste Raspani  
Cathedral of St. Paul  
St. Paul  
Sarah Warmka  
Sterns History Museum and  
Research Center  
St. Cloud

#### Ohio

James Carson  
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Natalie Draper  
Cincinnati State Technical and  
Community College  
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## **Regionalia—Melissa Gottwald, Assistant Editor, Embry-Riddle Aeronautical University**

*Please submit "Regionalia" items to Melissa Gottwald at [gottwalm@erau.edu](mailto:gottwalm@erau.edu).*

### **Association of Moving Image Archivists/ International Association of Sound and Audiovisual Archives**

The associations will come together for the first time in a joint conference scheduled for November 2–6 at the Loews Philadelphia Hotel in Philadelphia, Pennsylvania. The conference will be a forum to discuss where convergence is possible, to communicate standards, and to share mutual solutions and opportunities. <http://www.amiaconference.com/>

### **Conservation Center for Art and Historic Artifacts**

A workshop on best practices in preservation will be held November 10; this program will provide an overview of standards for collections care including management of environmental control, safe use and exhibition, and other aspects of collections care. Other upcoming workshops include "Essential Policies and Procedures for Cultural Institutions" scheduled for December 15. Both workshops will take place at the Rosenbach Library and Museum in Philadelphia, Pennsylvania. <http://www.ccaha.org/education/program-calendar/>

### **International Conference on Digital Library Management**

This conference, planned for January 11–13, 2011, in Calcutta, India, has the theme "Extending Benefits of Modern Technology to Public, Academic, and Special Libraries." It will provide a forum to focus on creation, adoption, implementation, and utilization of digital libraries, E-learning, and a knowledge society. <http://www.teriin.org/events/icdlm/>

### **Maine Archives and Museums**

The annual meeting is scheduled for October 29 at the Dyer Library and Saco Museum in Saco. The theme "Ideas and Inspiration" celebrates the field of museum and archives work by highlighting the accomplishments of member institutions. The keynote speaker will be Carl Little, author of many books about Maine art and the director of marketing at the Maine Community Foundation. <http://www.mainemuseums.org/conferences.asp>

### **Mid-Atlantic Regional Archives Conference**

The fall conference with the theme "The Politics of Archives" will take place November 11–13 in Harrisburg, Pennsylvania. Sessions, workshops, and tours will offer the

opportunity to explore issues of advocacy, managing collections, dealing with donors, and negotiating acquisitions, government records in various formats, acquiring records from members of the legislature, getting help from interns and volunteers for networking, and attaining support from those who control financial resources. Highlights include a plenary speech by Kathleen Roe of the New York State Archives and a luncheon speech by novelist Jackson Taylor. <http://www.marac.info/>

### **National Union Catalog of Manuscript Collections (NUCMC)**

As part of the Library of Congress observance of the forthcoming sesquicentennial of the American Civil War, NUCMC is seeking the assistance of eligible repositories in identifying and describing archival collections relating to the conflict. Eligible repositories must be located in the United States or its territories, regularly admit researchers, and must lack the capability of entering their own archival cataloging into OCLC. For more information about NUCMC program participation, please visit <http://www.loc.gov/coll/nucmc/> or E-mail [nucmc@loc.gov](mailto:nucmc@loc.gov).

### **New England Archivists**

The fall meeting will be held November 5–6 at Keene State College and Cheshire Historical Society in Keene, New Hampshire. <http://www.newenglandarchivists.org/>

### **Northeast Document Conservation Center**

Upcoming training opportunities include a November 17 Webinar that will present best practices for protecting against pest infestation and for handling pest problems. A Webinar on collections security is scheduled for December 15. <http://www.nedcc.org/education/training/calendar.php>

### **Northumbria University**

Proceedings now are available from the final colloquium organized by the project AC+erm—"Accelerating Positive Change in Electronic Records Management." This event brought together a group of 50 delegates and witnesses to discuss and debate the links and synergies, actual and desired, between research and practice in the field of records and information management. Audio recordings of selected sessions also are available. [http://www.northumbria.ac.uk/sd/academic/ceis/re/isrc/themes/rmarea/erm/diss/coll\\_diss/](http://www.northumbria.ac.uk/sd/academic/ceis/re/isrc/themes/rmarea/erm/diss/coll_diss/)

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### **Theatre Library Association**

“Harnessing the Power of Performance: Documentation Strategies for Theater and Dance” is the title of the association’s plenary session at its joint conference with the American Society for Theatre Research and the Congress on Research in Dance. The conference will take place November 18–21 at the Renaissance Seattle Hotel in Seattle, Washington. <http://www.tla-online.org/events/conferences.html>

### **University of Arizona**

The digital information management certificate program hosted a series of talks by members of the program’s national advisory panel. The resulting podcasts offer an in-depth discussion of critical themes geared to help information professionals meet the challenges faced in the digital environment. Topics include career paths for information professionals, digital preservation, and educational opportunities for library and museum professionals. <http://digin.arizona.edu/presentations.html>

### **Nominations for Emeritus Members Solicited**

Each year the MAC Membership Committee solicits nominations from the MAC membership for candidates to the status of Emeritus Member. The nominee must be retired from archival work and have been a MAC member for a minimum of 10, not necessarily consecutive, years. More importantly, nominees must have made a significant and substantial contribution to MAC during their archival career. The Emeritus Membership Award and special membership status of Emeritus Member were created to recognize those who have contributed to the success, growth, and visibility of MAC through committee work, programming, outreach, and governance. The award intends to recognize those who work behind the scenes for MAC, as well as those who have been honored by election to office. The deadline for nominations is January 31. Nomination forms can be downloaded from the MAC Web site, <http://www.midwestarchives.org>; click on Awards.



INFORMATION our focus  
INTERNATIONAL our scope  
INTERDISCIPLINARY our mindset

### **Certificate of Advanced Study (CAS)**

## **Archives and Records Administration**

University of Wisconsin- Milwaukee CAS in Archives and Records Administration provides advanced course work for professionals who hold a MLIS or related Master’s degree. Students develop their specialty through 15 credits of graduate coursework. This Program may be completed on-site or entirely on-line.

**ONLINE COURSES** • No residency requirement  
• Students pay in-state tuition plus an on-line technology fee regardless of location

**FOR MORE INFORMATION CONTACT**  
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<http://www.uwm.edu/sois/programs/cas>



School of Information Studies

## Other News, Kathy Koch, Editor, American Association of Nurse Anesthetists

### New York State Archives

The New York State Archives has issued *Records Advisory: Preliminary Guidance on Social Media* to provide advice on the usage of social media sites for state agencies and local governments. [http://www.archives.nysed.gov/a/records/mr\\_social\\_media.shtml](http://www.archives.nysed.gov/a/records/mr_social_media.shtml). Military records from the American Revolution, the War of 1812, the Mexican War, the Civil War, World War I, and World War II are available on the archives' digital collections. <http://www.archives.nysed.gov/d/about/browse.shtml#military>

New York State Assembly Speaker Sheldon Silver announced the launch of a new Web site that will help families of 9/11 victims, as well as survivors and local residents, preserve documents, photos, and mementos from the tragedy. The Web site, *9/11 Memory and History: What*

*to Save and How*, was developed by the New York State Archives and Archives Partnership Trust, in collaboration with the National Archives and Records Administration and the Archivist Round Table of Metropolitan New York. It includes videos and text describing safe places to store records in the home; protective enclosures for collection items; an explanation of safely handling and displaying fragile items; preserving electronic files; and a list of print and Web resources. <http://www.nyshrab.org/memory/>

### MAC ADVERTISING INFORMATION

MAC offers advertisers easy and effective ways to market products, services, and announcements. These outlets include its newsletter, journal, annual meeting program, and Web site. The newsletter, journal, and annual meeting program reach more than nine hundred individual and institutional members in the Midwest and across the United States; more than 16,000 people visit the MAC Web site annually.

For more information concerning advertising with MAC, and exhibits and sponsorships during conferences, please contact MAC Vendor Coordinator Carrie Daniels, University of Louisville, 400 Ekstrom Library, Louisville, KY 40292; phone: 502-852-6674; E-mail: [carrie.daniels@louisville.edu](mailto:carrie.daniels@louisville.edu), or visit MAC's Web site: <http://www.midwestarchives.org/>.

#### MAC Advertising Packages

Publication and Frequency	Size of Ad	Cost Per Issue	Cost Per Year
<i>MAC Newsletter</i> (quarterly)	Full page	\$250	\$800 (20% discount)
	Half page	\$150	\$510 (15% discount)
	Quarter page	\$75	\$270 (10% discount)
	Eighth page	\$50	\$190 (5% discount)
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<i>Archival Issues</i> (single issue)	Full page	\$250	\$250
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Annual Meeting Program (annually)	Full page	\$250	\$250
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